that was in debt, and everyone that was discontented, gathered themselves unto him', perhaps detecting in Absalom's revolt a popular protest against his father's later authoritarian propensities; but not Sir James Barrie.

Not even the fame of Miss Elizabeth Bergner, who played David, equipped for the part by her face if not by her sex, sufficed to save the play from failure. She came to it fresh from her triumphant appearance in *Escape Me Never,* a dramatisation of one of Miss Margaret Kennedy's several sequels to *The Constant Nymph',* a Bohemian fantasy or Cafe Royal idyll of the sort that has never failed to appeal since it became the fashion for young women with incomes, great or small, earned or unearned, to live their own lives in front of their own gas-fire. The combination of a Margaret Kennedy heroine and *Peter Pan* dialogue failed to convey the character of David. Perhaps it would have been easier but for the Bible.

It is commonly observed that there is an average or type produced by particular circumstances at a particular time. Everyman's appearances have ranged between Morality Plays and furniture advertisements; Strube's Little Man, battling with Income Tax demands and frightened of his wife, is one of his contemporary impersonations, another is the Man in the Street whom journalists and politicians constantly invoke. If, however, such an average man exists, he cannot be identified. When he is known he is no longer average. If the identity of the Unknown Soldier were discovered, it would be necessary to

replace his bones by others, still unidentified. He is only the average soldier who died in the War as long as he is nameless and characterless.

Everyman is an abstraction, a dream figure who may evoke pity like Charlie Chaplin, laughter like Mr. Chips, or fear and adoration like Hitler,[28] but who cannot be said truly to exist.

[38] Recognition that Hitler is more an abstraction than a living man is implicit in the widely believed rumour that he was dead, and that the figure